

The BULLETIN

Of the

Columbia Scholastic Press Advisers Association

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Bryan Barker, Editor

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Cartoons Are Important Reasons Vermont Adviser

By John Bateman

The Director of Art at Springfield Junior-Senior High School, Vermont, and faculty adviser to its paper, "The Green Horn," writes authoritatively on a subject about which most advisers know nothing or nearly so. A graduate of The Pennsylvania Academy of Fine Arts in Philadelphia, he worked for commercial concerns before entering the teaching field in 1949. He feels very strongly on the subject about which he writes constructively and with directness and simplicity. The cartoons on pages 2 and 4, both supplied by Mr. Bateman, are by a former and a present student at his school.

A survey of papers exhibited annually in the Low Library at Columbia University during the Columbia Scholastic Press Association convention reveals a glaring weakness in the field of cartooning. Many advisers feel inadequate along this line and hesitate to offer constructive criticism to their staff artists because they are not sure of themselves.

The purpose of a cartoon is to tell a story as briefly as possible, and with considerable force. It is essential that it be kept as simple as possible; a cartoon filled with details is confusing and lacks the impact desired.

There are four main classifications of cartoons. Perhaps the most commonly used is the political, or editorial, cartoon. Then there is the so-called "gag" cartoon which has one purpose — to make us laugh. There are sports cartoons dealing, as their name implies, with the field of athletics. And finally there is the strip cartoon which tells a story and is made up of a series of panels each leading up to the last one where the drama reaches its climax.

All of these can be adapted to school papers, but some are more practical than others. Let us

examine each type briefly.

POLITICAL CARTOONS. A good political cartoon can tell at a glance what might require an entire column verbally. People will look at pictures when they will postpone reading even though the writing is well done. When the editorial and the cartoon relate to an article on the news page it adds an emphasis that nearly everyone will grasp.

GAG CARTOONS. These will add zip to a paper if it will fit within the framework of the budget. The principal complaint with gag cartoons is that they really aren't funny. On every staff there is usually one person who has a keen sense of humor. If his keen observation can be coupled with the talent of the artist a humorous cartoon can be created. The source can be found in the gym, the chemistry lab, the cafeteria, or almost any other part of the school where people congregate.

A word of caution: never publish a cartoon that pokes fun at anyone or any group in the school. Types of people can be used, but not individuals.

SPORTS CARTOONS. Most cartoons in this field deal with heralding coming events of con-



This cartoon, *Cosmos Out To Surprise High-Riding S. V. L. Clubs*, and the one on page 4 were sent by the author of the adjoining article, Mr. John Bateman, faculty adviser of The Green Horn of Springfield Junior-Senior High School, Springfield, Vermont, as examples of the cartoon work of a former and a present member of the art staff of his paper.

The cartoon above of the basketball player was, writes Mr. Bateman, "drawn by Francis Hewitt for the December 1953 issue of the

Green Horn. Francis is now a junior at Carnegie Tech, majoring in art."

Mr. Bateman further explains that "this is an example of combining lithographic crayon with pen and ink on croquille board. Also that the arrangement is simple, with the player dominating the picture and the hurdle being placed in the foreground."

The article on cartooning in the adjacent pages in the first of such to appear in the pages of The Bulletin.

siderable importance, or adding glory to those who have brought fame and honor to the school. They are frequently carefully drawn, although they may be just well drawn heads with small pen and ink bodies attached.

STRIP CARTOONS. The advisability of using this type of cartoon varies with the kind of paper being published. For a school paper published once a month a strip cartoon built around a continued story is of questionable value because the long gap between publications breaks up the continuity. Papers published every week or two weeks might find it profitable. It is possible to have a unit of four or five panels in one cartoon that are complete in themselves.

The story must be good and should be confined to the experience of the artist. Stories of war, for example, lack conviction. A good strip cartoon combines good drawing with excellent drama; it builds up suspense as it goes along.

There are two methods of drawing cartoons that are most common. One is to use lithographic crayon or pencil on a rough, pebble-like paper called croquille board. The other is to use pen and ink on a smooth heavy paper called bristol board. The lithographic pencil is used largely for political or sports cartoons as it does not lend itself to the fine detail required in gag or strip cartoons.

The most important element in any cartoon is its composition or arrangement. Obviously objects crammed into one corner lose their importance. Placing objects so that light areas and dark areas are next to each other heightens the dramatic quality. Above all, the

work should be simple; too much detail spoils a cartoon.

Cartoons are sometimes omitted because they are too amateurish, but it must be remembered that the editorials, the features, the news reports — everything about a school paper, in fact, — is not professional. While there are schools that lack formal art instruction almost all schools have someone with some artistic talent.

Line drawings are most forceful if made with India ink. A 3 ply Bristol board is best for this media. The most effective cartoon made with tones of grey is with lithographic pencil on croquille board. The litho pencil is capable of an intense black, and the pebble-like quality of the croquille board permits a broken surface of grey.

Either plastic or metal plates can be used, but if a Fairchild machine is used in making the plastic plates the drawing must be made actual size as the machine cannot enlarge or reduce the drawing. For drawings with litho crayon metal plates seem to give the best results, although the metal plates are more expensive.

For papers that would like to develop cartoons, particularly editorial, and who hesitate because they feel there isn't proper instruction in this field, there are a number of good books on the subject. One can also find in the New York Times each Sunday, in the section "The News of the Week in Review," a review of the outstanding cartoons from all over the nation. They vary in style but the principles of good cartooning can be found in all of them.

The phase of cartooning is undeveloped in scholastic journalism. It is a means of creative expression just the same as editorial or news writing. It should be emphasized.



This cartoon, entitled "Keep Going, Little Man," was, writes Mr. Bateman, author of the previous article, "drawn by Marylyn Murray, now a senior in Springfield High School, for the editorial page to accompany an editorial that was complimenting the students on the manner that they were meeting the serious crowding in the buildings. The new building for the 7th and 8th graders had not been completed on time and yet the students had done an amazing job of making the best of a difficult situation.

"This, too, is done with lithographic pencil on croquille board, and since it was coming out just before Halloween it was done in that manner, with black cats and spooks, representing unfavorable conditions, unable to daunt the courage of the student body, labeled 'All of Us.' There is a minimum of detail so that the idea of the cartoon will reach every reader, and incidentally, the little boy is facing the editorial which has a tendency to tie the two together."

What A Press Bureau Can Do For Pupils, School, Community

By Sally Winfrey

The adviser of the Dwight Morrow High School Press Bureau discusses the many advantages of providing a "continuous flow of news to the local papers" about anyone and anything in her school and how such can be done. The Dwight Morrow school is located in Englewood, New Jersey.

Last night a mother called to thank me for a newspaper story of her son's achievements in high school.

"You may think me foolish," she said, "but I have put the clipping with other souvenirs of my son. You'd be surprised at how many people have telephoned to congratulate me on account of Joe."

Instead of foolish, the mother was simply human, for she is one of many who have called me since the establishment of the Dwight Morrow High School Press Bureau under the encouragement of Waldro J. Kindig when he first assumed the principalship. Realizing that the schools belong to the people, who naturally have a deep and lasting interest in their sons' and daughters' education, Kindig was especially concerned with having a continuous flow of news to the local papers.

Kindig was also very much aware of the most important purpose of the school press bureau — to offer valuable educational and personal experiences to the boys and girls in his school. Believing that working for publications teaches responsibility and discrimination and encourages the student to write, he was alert to the possibilities for diversified kinds of writing that a press bureau offers.

Therefore the Dwight Morrow

Press Bureau was born four years ago with the appointing of an adviser. She chose a student chairman, who selected the reporters to serve the school and the community.

Informed that school news would thenceforth come from a central source with regularity, Mr. A. J. Wiesner, editor of the town's weekly newspaper, gladly offered to cooperate by giving the school a weekly column and special headlines or by-lines when the stories merited such attention. Certainly without his friendly help and inspiration, the project would have died aborning, as would any school press bureau lacking the interest of the editor of the local paper.

The Press Bureau's organization and methods are simple and efficient. The chairman, appointed at the end of a year in the Junior Composition Class—the school has no journalism class as such—names reporters from the next year's class. To each of these the chairman assigns a beat consisting of certain staff members who are to be interviewed weekly.

The chairman also places news-tip blanks each week in the teachers' boxes in order that hot stories may be promptly relayed to the newspaper. These blanks provide space for the five W's and the H, the name of the person from whom the information must be obtained,

and the time and place convenient for interview.

Reporters give their stories to the chairman, who discusses the accounts with them and assists in any rewriting necessary. Then the copy is given the adviser for her approval before it is sent to the paper.

To develop good will in its news source, the Press Bureau has tried different methods, among these the sending of birthday cards to teachers or a pot of ivy to new staff members. The faculty have, however, been uniformly cooperative for teachers are relieved to have someone else assume the responsibility.

At first stories submitted consisted merely of accounts of school events — club news, assembly programs, social affairs, the work of the Student Council. Over the years, however, reporters have learned to write personality sketches of outstanding teachers and students, to describe interesting classes, and to give readable accounts of reasons for class procedures. Occasionally a student written editorial has appeared in the local paper.

From the school's point of view, of course, the greatest advantage of the Press Bureau lies in the fact that the public gets the news it has a right to hear and that thus good will is created. In 1955-56, for example, approximately three thousand column inches of copy written by Press Bureau members appeared in local papers. Certainly, the public gets more news than it would if one staff member attempted to gather all the news, for, if Dwight Morrow is a typical school, the student knows more what is happening than does the teacher. Boys and girls have hidden access to information spread with the speed and efficiency of African drums.

A school press bureau could not be defended, however, were it not for the individual student's deriving value from his work. Certainly, members of the Sixth Estate who write for the local papers gain worthwhile experience.

The budding reporter learns to get along with others and to be reliable, first of all. What better situation for learning the art of persuasion exists than that of convincing a reluctant teacher that a story should be printed? Where else could he learn better the importance of accuracy if he hopes to secure another story from the same source?

The responsibility of meeting a deadline becomes a part of the reporter's make-up. If the coming dance or school play fails to gain adequate coverage because he did not meet his Friday afternoon deadline, the neophyte will receive the reproof he will most surely remember in the acid comment of his contemporaries, surely the sternest critics he will ever have.

Knowing that his stories may appear in the town and county newspapers furnishes an invaluable incentive for writing, for students would change Byron's statement to say, "Tis pleasant sure to see your tale in print; a story's a story, although there's nothing in it." With the incentive comes too the learning of discrimination, for the reporter knows that the editor has a high regard for the services a paper renders a town and will not print anything he deems unsuited for or uninteresting to his readers.

Certainly Dwight Morrow High School feels that in the four years of its existence, the Press Bureau has proved its value in service to school and city; it has also greatly aided in developing good writing and in making good citizens.

'The Struggle Towards Better Editorials Is A Rewarding One'

By Eleanor L. Carey

This adviser of the newspaper at Talcott Junior High School, West Hartford, Conn., gives, out of the fulness of her experience, some suggestions for better editorials in junior high school papers. The interested adviser, after reading what she has to say, may feel her remarks are applicable to all editorial writing in the student press, no matter what the level.

What do students like to read in their newspaper? News, certainly, with as many names of boys and girls in activities as possible, features, with emphasis on interviews with the leaders in the school; jokes must never be omitted and special features are popular. These seem to be the most vital to the average student. Yet what about the heart of any newspaper, the editorial page? How can students be trained to write effective editorials, and how can junior high school newspapers evolve a genuine editorial policy?

Many junior high school students are actually ignorant of what an editorial is. Probably they have never read one, and frequently, they don't know where to look for one in their daily newspaper. Therefore, it is the first job of the faculty adviser to teach the editorial staff exactly what this column is and where to look for it. Then the staff should understand that the editorial column is important in their paper. This is a difficult thing to convince junior high students. However, once they realize that here is a chance for them to say what they think about a school policy or problem, they really begin to assume a position of real leadership. The editor of the paper could support a movement to change or modify certain school

policies. Once editors recognize that they are potential leaders in the school community, they begin to give more thought to the content of the editorial which they must write. This education of the staff is the first real hurdle to a successful editorial policy.

Next, many students feel that an editorial is to preach; therefore, since junior high students have an aversion to preaching, the editorial need not be carefully written because no one will read it anyway (except maybe the teachers). The editorial entitled "School Spirit" must be written each year by the editor of every school paper in the country. And, surely, every adviser has read and re-read "The True Spirit of Christmas." So much of student editorial writing tries to be lofty and inspirational and succeeds only in becoming a sermon which, and probably justly, is rather "unpopular" with the rest of the students. One of the first rules I like to emphasize with my students is "don't sermonize or force a subject or your article will have little meaning to yourself, the paper or the school." Please don't misunderstand and think that I mean to avoid subjects as mentioned above. I do mean to take a fresh start towards these good ideas. The need of any school for such editorials is essential. If there is

lethargy in the attitude towards school events then an editorial emphasizing the lack of spirit won't help unless it is skillfully and originally written. Most of us are all too familiar with the "so-what" attitude of many teen-agers. Maybe an editorial which promoted a pep rally would be more meaningful. Junior high students love the dynamic, and a pep rally is both full of school spirit and dynamic. Here, then, the editor has written something worthwhile and understandable.

Is it easier to convince students they should support school activities or to have an assembly where they can shout school cheers and sing school songs followed by a basketball game? I believe that students love activities and will support activities if they are given the incentive to do this. The editorial can promote this type of good student activity.

A school editorial can produce real results in campaigning for active school spirit and better citizenship. The editor, if he is alive and sensitive towards the needs and desires of his fellow students, can improve the school almost more than anyone including the president of Student Council. Through keen perception it is possible to lead the thinking of the student body, for this is the power of a newspaper. However, it is equally true that most boys and girls little realize the magnitude of their job and are content to re-write already overworked editorials which cause neither action nor even a slight reaction.

My next point is that even in junior high school student newspapers need to formulate a definite editorial policy. Discuss the work of the Student Council intelligently and critically. Express a considered

opinion on certain national events. Prove to the student body that the editors of the paper think carefully upon debateable subjects and are able to reach a decision through deliberation. Student editorials could even comment upon or criticize certain school policies providing this was done carefully with the adviser's help.

In no case, however, should this editorial policy be the *idea* of the teacher. The adviser's position is merely to guide and help, never to dictate. If the students do not seem to grasp the importance of a certain situation, the adviser is wiser if he also forgets it. Above all, working for the newspaper is a learning experience for the children, not the adviser. What matter is it if the paper wins no awards or no ratings? If the students are learning, that is sufficient. I maintain that students cannot learn unless they are given free rein to their imagination and ideas. The job of the faculty adviser is to nourish their ideas and see that they are expressed properly and with due respect. Never should the editorial be a sounding-post for the adviser and neither should he inflict his views upon the students.

Given this free imagination, the editor could quite properly write about any subject. The subject of an editorial is not restricted to "School Spirit"; it may concern anything. The only requirement is that the editor has a genuine and deep interest in his subject and desires to communicate his enthusiasm to his friends. The editorial may range in topics from fluoridation of the town water supply (and I believe not enough attention is manifested in community affairs) to "going steady." Certainly there is no reason why any alert adviser could not awake the student's interest in these problems without

actually making concrete suggestions.

I must point out that all editorials need not be of the "long hair" variety. Short humorous comments on a timely subject are often times more effective than belabored lengthy accounts. Never overlook the fact that teen-agers love to laugh and if the editor can succeed in making them laugh, he has won a strategic position.

In summary: 1) the student editorial represents the vitality of the paper. 2) Don't sermonize. Present real problems with a definite course of action possible. 3) Avoid already

worn-out topics or at least make a fresh start with them. 4) Don't force ideas upon students. Forget about awards and concentrate on improving student writing. 5) Any subject is potentially a good one. Emphasize community events and topics dear to the teen-ager's heart. 6) Be humorous. Kids love to laugh.

If you can produce all these things in your newspaper, you are doing a better job than I. But we all need goals to reach for. The struggle towards better editorials is a rewarding one.

Hints On Avoiding Trouble With Your Yearbook Printer

By Victor H. O'Neill

At the suggestion of the editor of The Bulletin, the president of Bradbury, Sayles, O'Neill Co., Inc., of New York City, producers each year of many yearbooks, wrote the following article for all those advisers whose work it is to get out the annual of their school. The information he gives is practical and is often the type that advisers, especially new ones, cannot get yet want. His corporation issues and sells for one dollar a small, succinct text on yearbook production, "Preparing Your Yearbook for Publication," a text which was prepared with the assistance of C. S. P. A.

Much has been said and written about the fine points of yearbook planning and production and yet every year a large percentage of advisers and staffs are in continuous difficulties with their printers.

It is the notion here that there is entirely too much stress on the fine points of yearbook publication and not enough on a few of the very simple basic methods of procedure which can eliminate difficulty before it starts.

Most problems with the printer involve the dummy, the manuscript, or the pictures going into your yearbook. Possibly ninety

per cent of the problems centering around these main areas of your book are caused by failure on the part of the staff to convey a clear intent of just how they wish the printer to proceed with their material.

With some application of common sense and care on your part, almost all difficulties of this kind can be avoided.

The suggestions which follow have been cut to the bone in order to give you the simplest possible primer of practical steps and precautions in the preparation of your copy.

YOUR DUMMY

The dummy is the blueprint of your completed book. You must clearly and precisely define picture areas, type areas, margins, artwork, and indicate where additional color on the page is to appear if you are using two or more colors.

All dimensions should be drawn exactly as you want them to be in your finished book.

Watch your margins. The margins are a real and important part of your page layout. If you do not plan uniform margins in your dummy, the margins will almost surely vary in your book. The margins, once determined, should be kept uniform with the exception of *bleed* pictures.

An easy way to insure uniformity throughout your book is to outline the margin area on each page in red pencil prior to the time you begin work on your dummy. This outline on each page is a constant reminder and will prevent anything except bleed pictures from extending beyond the limits of your defined margins.

You should select a width for setting of your body type and stick with it throughout the book. An exception to this would be a page containing only a few lines of copy such as a dedication page. By and large, however, your column width should be kept as uniform as possible. Type extending across a full page is difficult to read and monotonous. The column width of copy will vary slightly depending on the trim size of your pages but for a standard size book running two columns per page, width will run somewhere from $2\frac{3}{4}$ to $3\frac{1}{4}$ inches. Indicate type width clearly throughout your dummy and plan your dummy to allow as much uniformity and consistency as possible.

Titles and headlines should be pencilled into your dummy where they are to appear and in the approximate size they are to appear. Don't forget that the linotype operator setting your copy does not set type from the dummy. He sets from the copy paper your printer has supplied you with for your manuscript. A title or headline, therefore, in addition to being indicated in the dummy must also be typed on copy paper just like any other manuscript to be typeset.

Each space representing a picture or a drawing should be given a key number for identification. If, for example, page 12 is to include three pictures, these pictures should be keyed: 12-A, 12-B, and 12-C. The key numbers should be placed in the dummy in the respective space designated for the pictures so that any picture may be identified with respect to its position in the dummy in a few seconds by checking the key number on the picture which corresponds to the key number in the dummy.

The same key number should also be placed next to the caption for the picture in question.

A picture designated as 12-A would, therefore, have a caption beneath it also designated as 12-A either on its reverse side or on a tag especially provided for this purpose by your printer. Likewise, the caption to be placed in the space designated as 12-A should have 12-A marked opposite it in the margin of the copy sheet on which it is typed.

There are several different and acceptable ways of handling identification of this kind in your dummy. Common sense tells us that any method you choose will be suitable and understandable to your printer if you can understand it clearly yourself.

Picture areas in your dummy should be indicated by intersecting diagonal lines. This eliminates the possibility of confusion with an area of type.

Artwork or drawings should be identified by use of a key number in your dummy in exactly the same manner that your photographs are identified except that the designation of "Artwork" should be pencilled in your dummy inside the area you are allocating for said artwork.

Before you submit your dummy to your printer make absolutely sure that:

1. Every page has been numbered.
2. The name of your yearbook and school is on each page.
3. All of your margins are clearly indicated.
4. All titles and headlines have been clearly printed in.
5. You have allowed enough space for all of the manuscript to be included.
6. All pictures and captions have been completely keyed and identified.
7. Your material is complete.

YOUR MANUSCRIPT

Your manuscript should be carefully typed and double-spaced throughout. It should be proof-read *before* it is submitted by you to your printer.

Most yearbook printers will mark your type for you, and it is suggested that you take advantage of this service since marking of type by an inexperienced student or adviser can lead to serious difficulties.

You can, of course, select the type faces you wish used in your book. Most yearbooks utilize one face for Display type, another for Heads and Subheads, and a third for Body-type and Captions.

Your Display type is the type which appears in such places as your title page and dividers. It is usually much larger than any of the other headlines in the book and it is frequently Foundry (handset) type. Foundry type offers a much wider variety of styles as a rule than does Ludlow which is used for the regular headlines and subheads throughout the remainder of your book.

Your headlines and subheads would include such titles as 'Senior Poll,' 'Varsity Football,' 'Debating,' and so forth.

It is generally an excellent idea to type all of your titles and headlines including your Display type on sheets separate from your Body copy. This is because the headlines and titles are either Foundry type or are set on the Ludlow machine, whereas the Body copy is set on the Linotype machine and these two categories of manuscript must be separated by your printer if you do not separate them when you submit them.

The same face is used in most books for Body type and Captions, the captions usually being in a smaller size. It is, however, perfectly acceptable and in good taste to use a different face for captions. Some advisers and staffs prefer a Boldface for captions which makes the captions stand out and distinguishes them from the Body copy on the same pages.

In any event, your printer will supply you with a type book on request from which you can select the type faces you wish to use in your book. Once this selection is made by you, however, we advise leaving the actual marking of type to be used in your book up to your printer. If your printer is a yearbook specialist, he is also an expert on type styles and you may wish to leave selection of appropriate faces

up to him as well as the marking of type.

Aside from neatness and clarity in your typed copy, it is most important that the manuscript you submit fits the space you have allocated for it in your dummy.

In order to insure this, you should use a character count. Once you have selected a type face, your printer will tell you how many characters this particular face runs per inch.

For example, a 10-point Fairfield type runs 16 characters per inch on the average.

If, therefore, you were using 10-point Fairfield and a 3-inch column width, you would have approximately 48 characters per line in your printed book. A character includes a punctuation mark and spacing as well as each separate letter of a word.

Setting your typewriter to type approximately 48 characters will then give you a printed line in your book for every line you type.

Ten-point is the face most commonly used for Body type, and 8-point for captions. Naturally, the smaller the point size the more characters per inch.

The amount of vertical depth which any number of lines will occupy can be determined by the size of the type being used. There are 72 points to an inch. Ten-point type set solid allows slightly over 7 lines per inch, an 8-point type — 9 lines per inch, a 12-point type 6 lines to the inch. The number of lines of any size type which will fit into an inch of column depth can always be determined by dividing the point size of the type into 72.

If, therefore, you wish to fill a 3-inch column width and a 4-inch depth, using 10-point Fairfield, you would type 28 lines of manuscript to a width of 48 characters on your typewriter.

Your printer will be happy to give you a character count for the type faces you have selected and its use may save you considerable difficulty, particularly in a crowded book.

A very rapid and simple system of estimating copy to fill allocated space is the square-inch system. This system is not as accurate as the use of the character count but it offers the advantage of calculating space for large blocks of copy almost instantly. It may be especially handy for giving out staff assignments immediately after the dummy has been completed.

The square-inch system works as follows:

1. Find the number of square inches in type area by multiplying width by depth. For example, in a type area 3 inches wide and 6 inches deep there will be 18 square inches.
2. The following chart gives the number of words per square inch for various type sizes:

<i>Number Of Words</i>	
<i>Type Size</i>	<i>Per Square Inch</i>
6 point	34
8 point	23
10 point	15
12 point	11

3. Assuming that you are using a 10-point type, multiplying the number of square inches in a type area (18) by the number of words per square inch (15) will give you 270 words. The above chart allows for a 2-point leading in all type sizes.

Before submitting your written manuscript to the printer make sure that:

1. Your school name, name of book and page number is listed on every sheet of manuscript.

2. That all copy has been double-spaced.
3. That all copy has been proofed and double-checked for spelling and punctuation.
4. That all copy has been accurately estimated to fill the space allocated for it in the dummy.
5. That all copy is properly keyed to its position in the dummy.

YOUR PICTURES

If your pictures are properly scaled, properly identified, and suitable for reproduction from a technical point of view, you should have little difficulty with this portion of your copy.

In scaling pictures, a projected diagonal on the back of the picture, an equation or proportion, or a proportion-rule can be used. By far the most convenient and fastest method of scaling photographs is use of the proportion-rule, usually available from your printer in the event you do not already have one.

To be properly in scale the area allocated in your dummy which a picture is to occupy must be in exact proportion to the dimensions of the original photograph which is to occupy the area. If an 8 x 10 inch picture is to occupy a space 5 inches wide in the dummy then the depth cannot be anything except 4 inches unless the picture is cropped.

Identification of your photographs has already been touched on earlier in discussion of the dummy. Each picture should be tagged, or should bear an identification on its reverse side indicating the page number and position where it is to appear. A corresponding key should appear in the dummy so that there is absolutely no question

of where any specific picture is to go.

Since most printers specializing in yearbooks handle literally thousands of photographs from dozens of different schools, it is an excellent idea to identify all of your copy by name and the name of your school should be written or stamped on the back, or preferably on the tag attached to each of your photographs.

When cropping a picture in order to obtain the best composition, use only a grease pencil and crop only on the white margins of the photograph. If the picture does not have a white border around it, indicate your crop by means of tissue paper folded down over the front of the photograph. Silhouettes can also be very effectively indicated in this manner.

Before submitting any completed section of your book to your printer make absolutely certain that you have:

1. Screened out all poor photographs so that only clear, sharp pictures are included for your book.
2. Used glossy finish on all pictures submitted for best reproduction.
3. Scaled all pictures carefully.
4. Indicated all crop marks clearly in margins with grease pencil.

CONCLUSION

The practical suggestions and hints contained in this brief article are certainly not offered or intended as a comprehensive commentary on the preparation of yearbook copy. Nevertheless, if you follow these hints and stick with these fundamentals you will almost surely avoid any sort of major difficulties or problems with your yearbook printer.

If Offset's The Answer For You

By Vida B. McGiffin

The Director of Publications, Birmingham High School, Birmingham, Michigan, is an enthusiast for the offset method of printing. Her articles on this subject have appeared in other publications.

Again in 1956 the major critical services, including our own Columbia Scholastic Press Association, note "the heavy swing" to the offset yearbook. No longer is this movement only a trend: it amounts to a stampede. One national service remarked in 1954 that more than 57 per cent of the books entered were printed by the offset process, though only a few years before nearly all were letterpress products. This year nearly 70 per cent were produced by offset.

Reasons for the swing to this versatile and completely fascinating process are as many and varied as the schools involved. But several are paramount. Probably the number one reason is the economy inherent in the process itself as well as in the methods of its employment by staff, adviser, and printer. A second reason is its matchless versatility, wherein there are both rewards and penalties. Other advantages are its adaptability in varying situations; its unsurpassed opportunities for educational experiences; the simplicity of preparation of material for what is really a comparatively complex process.

When the editor of *The School Press Review* comments on the swing to offset with a warning note to advisers entering "a new field," he is not calling offset printing a new process. He is gently but firmly reminding them that there is much to learn because the process, though "effective and readily adapted to their needs," still has its own technique and requirements." Editorially he encourages them to face

facts, expect differences, else why the change?

The offset printing process is not new, except comparatively speaking, though it is one of the younger of the graphic arts. It has gone many years beyond the experimental stages, and its possibilities and progress beyond its present state of development as employed in production of yearbooks are, to the layman, almost incredible - and certainly beyond the limitations of this article. No, the process is not new. We have produced our yearbook by the offset process for nearly a quarter of a century, and we by no means pioneered.

The adviser changing over to the offset process is embarking on a great adventure. As to the process itself, he need have no fear. For the asking, he can have the advice of experts all the way. The company that has his contract knows the process thoroughly, employs only experts, is interested in his and its job, and is always willing and able to help. As the adviser gets acquainted with offset printing he discovers that here is a process of reproduction that presents almost limitless possibilities; that allows adviser and staff to do a great deal to control costs by doing much or little in the preparation of materials; that makes possible up to half again as many pages, use of unlimited halftones, art work, display type, etc. at little or no greater expense; that furnishes expert assistance without arbitrary domination; that offers endless opportunities for learning experiences not

only for staff members but also for the adviser.

It is well for staff and adviser to bear in mind that the offset process is fundamentally a *photographic* one, as witness a few of its names: photolithography, photo-offset, etc. Photolithography or offset printing is a process by which typed or printed matter, drawings, photographs, display art or type, etc., are *photographed* together and reproduced on paper from a single plate. In other words, anything and everything that can be pasted up and photographed can be reproduced by offset printing, which is only a method of reproduction and cannot possibly be any better than the original. Offset printing differs from the usual printing in that reproduction is done from a flat surface rather than from raised type, etched "dots" on cuts, etc.

Because offset printing is a method of reproduction, the adviser using it for the first time will find that he still has use for everything he has learned about layout, makeup, good copy, headlines — in fact, all the components and procedures of putting out a good year-book. Elements of the layout will still be halftones, body type, headline, art work and white space. Good taste and governing principles will still apply.

If the reason for changeover was need for economy, the adviser will find that because the offset press operates on the rotary principle, speed of production is very high, from 3,000 to 8,000 copies per hour, resulting in a worthwhile saving. Materials used are comparatively inexpensive, and the process is almost unbelievably versatile and adaptable.

Adviser and staff can also effect economy measures by doing a great deal of the work themselves. If the

school is small and book and budget likewise, the staff can even set type, plan and paste up all layouts ready for photographing, even put the book together themselves, employing a commercial method of binding. The price of the small book for the small school will still be comparatively high because of the small press run.

If school, book, and budget are large, adviser and staff may still do as much or as little of the preparatory work as they please. They may make the layouts, pasting up the photographs, but leave typesetting, pasteup of type, headings, etc., to the lithographer.

Ours is a school of about 450 students with a book of 240 pages. This year we expect to need about 1,800 books. Our budget for everything is 7,000 dollars. We like to mount our photographs and drawings on large boards according to our own plans for layouts, the mounted master pages being reduced 25 per cent for the 8½ x 11 page size. However, we do this as a matter of preference on the part of both staff and adviser, not because we must. Our printer would provide this service if we wanted him to do so. It would add correspondingly to the cost of our book. We have body type, heads, etc., mounted by the printer's staff; we feel it can be done more accurately by his skilled workers.

For the small school with tiny budget, a great saving can be effected by setting the type for the book, a tremendous advantage of the offset process and one of the most expensive items in the cost. An ordinary typewriter can be used, a piece of equipment all schools have. Besides, trained operators are readily available. Typewritten copy can be justified if a pattern sheet is typed first. Dis-

advantages are smudging, white spots, and difficulty in getting a uniform stroke.

If the school owns a proportional spacing IBM electric typewriter with print-type faces and carbon ribbon, the disadvantages of type-written copy disappear; the staff can set all type and justify all of it.

However, the offset printer will arrange to set the type on the proportional spacing electric typewriter, on the Vari-typer, or on the linotype, charging according not only to the machine used but also as to whether the type is justified. (Justified type costs more because on both IBM and Vari-typer a pattern sheet must be typed first; then on the second typing some models justify automatically, while others must be "counted" and justified by the operator. Of course, two-time typing makes the cost higher when operators are paid an hourly rate.)

Linotyping is "raised" type from which proofs are pulled for pasting up. It is very expensive (in the Detroit area union rates are at least \$3.90 per hour since October, 1956) and it is questionable whether linotyping adds enough to the appearance of the book to justify its additional cost. However, the printer will itemize his bid on the job, listing the price of each kind of typesetting, and staff and adviser can be guided accordingly. He will also indicate the difference in cost resulting from the work done by the staff or rendered as service by his company.

Again returning to the text of this article, the very excellent, eyes-wide-open editorial in the November School Press Review, this writer feels that the pitfalls of the offset process for the adviser new to it can make a book upon which much hard work has been expended most

disappointing. The much greater liberty the process allows at lower cost must be interpreted as license. The fact that pictures may be slanted, art work employed to a much greater extent than ever before, display type and type variety unlimited, "anything and everything we want" made possible must not lead staff and adviser into temptation to "go hawg-wild." Again, principles of good layout, good taste, correct techniques should govern. Slanted pictures, cutouts, art work, bleedoffs are for accent only and should contribute to the attractiveness of the book, not ruin it. That a layout is best when we are not conscious of it at all is still a good rule; cartoon bodies with halftone heads are just as reprehensible when reproduced by offset, costing little, as when they come off the letterpress and cost a lot. Just don't mistake liberty for license.

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better. Nineteen hundred and fifty copies of this March 1957 issue were printed.

It is published four times a year in May, October, January and March by the Columbia Scholastic Press Association, Low Memorial Library, New York 27, N.Y. Subscriptions: \$1 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly, six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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Notes From The Editor's Desk

All school press advisers have been annoyed at an error in a headline after a newspaper, magazine, or yearbook has come out. Not many such errors have been as costly as the following one was.

The January 3 issue of *The Reporter* magazine contained four articles on events abroad. An encompassing headline on the cover should have read, "Our Gentle Diplomacy." Because of a telephone error in transmitting the headline from the office in New York to the printing plant in Dayton, Ohio, coupled with meeting Christmas holiday mail schedules, which did not allow time for a proof to be read in New York, the headline appeared in print as "Our Gentle Diplomacy."

After the magazine had been mailed to more than 100,000 subscribers, a letter went out apologizing for the error. In addition the 25,000 copies already distributed for newsstand sale were recalled to have the headline deleted.

The work, expense, and time involved in doing this will be understood by almost all faculty advisers associated with student press work.

* * *

"To Benjamin Franklin printing was more than a profession. It was a practical means of diffusing knowledge — the driving aspiration of his life."

So reads a leaflet entitled *Benjamin Franklin: Printing and the Graphic Arts* sent to the editor by the Director of CSPA.

In this leaflet is printed the humorous epitaph Benjamin Franklin (1706-1790) wrote about himself. The editor of *The Bulletin* includes it here as an interesting, humorous, literary curiosity.

*The Body of
B. Franklin, Printer
(Like the Cover of an old Book
The Contents torn out
And stript of its Lettering and
Gilding)
Lies here, Food for the Worms.
But the Work shall not be lost,
For it will (as he believ'd) appear
once more
In a new and more elegant Edition,
Revised and Corrected
By the Author.*

* * *

What is more than a literary curiosity to the school press adviser is the following statement by Franklin on freedom of the press. The *Saturday Evening Post* used it on its front cover for January 21, 1956, although 1731 is the year that the celebrated B. F. wrote it or said it.

*If all Printers were determined
not to print any thing till they were
sure it would offend no body, there
would be very little printed.*

Some people — surely not active, editorial advisers — would regard this statement as far-fetched. Yet the editor, who is the active, editorial adviser of a weekly, six-page newspaper in a boys' boarding school, remembers well a colleague telling him, anent some faintly controversial matter then in the school paper for that week, that a committee of the faculty ought to decide what should or should not appear in the paper. At that time the editor had not heard of Franklin's statement printed above; but, like B. F., he wondered how much of his paper would get printed and when if a committee had to decide what could or could not go in to it.

* * *

The editor of *The Bulletin* has

just read forty-five inches, or almost two columns and a half, of gossip material in a paper from a high school in the middle west. A more pathetic waste of space could hardly be conceived, particularly as the paper is a monthly one in a school of 1,100 students. Judged by other papers in the same class, the other aspects of this publication are not good: headlines, makeup, lead paragraphs, style of writing, etc.

Yet there are those who like and make use of gossip columns. So much so, in fact, that the March 1955 issue of *School Press Exchange*, issued by the Department of Journalism of the University of Pennsylvania, prints a letter from Upper Leacock High School, Leola, Penna., defending what they apparently like very much. Here is the letter as printed in *School Press Exchange*:

A gossip column need not ipso facto be tawdry and commonplace. A clever gossip column can be fertile field for the humorous, imaginatively well turned phrase. Properly handled, such a column can provide very lively reading.

In our own paper we have a simple solution to avoid personal embarrassment. The so-called victim is simply asked if he objects (our copy is so worded that very few do object) and we then accede to his wishes.

If one measly column would "necessitate the transformation of a newspaper into a scandal sheet," you might as well close shop right now. The students merely want a little more life in their paper.

It is the staff's duty to cater to such an overwhelming demand; then it is the staff's responsibility to keep such a column within the bounds of good taste.

No school paper can generate the sustained magnetism "to raise the

reader's standards of good taste and propriety." No wonder so many deluded dupes on school papers end up scribbling such dreary drivel.

In fact, disseminating news should not be the main concern of a school paper, for your readers already know most of the news (except for some coming events) before reading about it. We, therefore, believe that to provide readability so-called news items should, whenever possible, be heavily interlarded with intimate personal touches.

We have only one immediate aim: to provide our fellow classmates with the lively, entertaining copy they deserve to receive with plenty of pictures and cartoons and names galore. And good will towards all.

* * *

What is the official attitude of the Columbia Scholastic Press Association on gossip columns? For an answer the editor asks those interested to read "Gossip Columns" on pages 16, 17, and 18 of *School Newspaper Fundamentals and Official CSPA Scorebooks*. Here are the first two paragraphs from that article:

"Gossip columns in school papers are collections of tidbits relating chiefly to the 'love affairs' of boys and girls and are nearly always written under the cloak of anonymity. The defenders of such columns say they are popular, spicy, interesting, fun, eagerly-looked-for and eagerly read, normal by-products of coed schools, and good bait for subscriptions. Those who do not favor such material feel that it is often in poor taste — even malicious and libelous, to the extent of damaging the reputation of students, faculty advisers, school, and community. Therefore, in the opinion of gossip-column opponents, such drivel is a

waste of space that could be devoted to worthwhile, creative literary efforts.

"The Columbia Scholastic Press Association feels that such columns have no place in a good school newspaper. Editors and advisers

whose papers carry them overlook the opportunity to stimulate truly creative work of a more wholesome nature, especially in the field of humor; they do not realize their responsibility to educate their readers' tastes."

Box More Humor Items!

Every day in every school many humorous events take place which seem too trivial for special notice in a column or elsewhere in the school newspaper, magazine, etc. Yet those happenings often provide just enough information for a short, humorous box.

The reader-attracting qualities of such boxes depend, usually, on the style in which they are written and in the way they are headlined. Such little features on actual, ethical happenings around a school can be put on any page. And do two or three of them give a "lift" to a publication!

The examples given below are from various sources.

Tonette, the alley cat living at the steam plant of a high school, gave birth to three kittens. Inasmuch as she was known to everyone, how could such an event be dealt with in the school paper? Here it is:

Heeding the old saying about being fruitful, multiplying, and replenishing the earth, Tonette, the school steam plant's example of "felis libyca domestica" is for the fifth time in her three years of cathood the proud mother of three kittens.

Now two weeks old, with their eyes scarcely open, they are still being nourished "from Nature's fount," as Mr. Micawber was wont to say. Soon they will be seen chasing mice around some farm, or, fail-

ing that, they may have to explore the mysteries of the cat paradise by way of a bucket of water and the roots of an old fir tree.

This box, set in eight-point black type on twelve ems slug, carried the following headline: *Mammal of "Felis Libyca Domestica" Scores Again. Was anything else needed?*

* * *

If three boys got mixed up with regard to the tuxedos they were to wear at a Christmas dance, how does one write about the situation in the paper? Here is one effective box about it.

To suit, or not to suit, or even to be suitless! So one might reword Hamlet's dilemma to fit a modern circumstance.

Three students at Central High got unsuitably mixed up, it seems, with regard to the tuxedos they wore at the Christmas dance. The first lent the second his tuxedo coat and yet borrowed one from the third. The third, however, lent his tuxedo pants to the second, and the first wore his own. Result: two split suits and one boy suitless.

Problem: Who was suited, who was not suited, and who was suitless? And if any were or not, how suitable was it all?

The two-line headline read: *3 Get Tuxedos Mixed For Christmas Dance.*

* * *

When words get mixed up in a simple, humorous way in a simple,

everyday transaction, how can that be noticed in some way in a school publication?

Mrs. Malaprop, a vain, good-natured woman in Sheridan's "Rivals," remarkable for her misapplications of words, paid a visit to Lewisville High School and made her peculiar influence felt.

It seems that a member of the teaching faculty ordered through the store a book entitled "The Face of Spain." In the fulness of time the book arrived and it was delivered to the customer. When the bill for the volume got into his hands, the teacher stared in amazement, for "The Face of Spain" had, by a Malapropism, become "The Space of Pain."

The headline for this read: Mrs. Malaprop Visits Lewisville High School.

* * *

Boxes can be used to quote humorous matter from outside sources. The one given explains itself; but some advisers may remember the original. Here is the box which appeared in a school paper.

From an article entitled "No More Homework — Pros and Cons" by Benjamin Fine in the magazine section of *The New York Times* for Sunday, January 13, comes the following delightful anecdote about a parent's problem over a son's homework:

"Dear Teacher," wrote a perplexed parent, "I tried to do my son's homework, but I don't understand the guzzinta examples. Please explain."

The teacher puzzled over the mother's request. But the mystery cleared when, in the long-division period, she heard the child repeat, "Two guzzinta four . . . four guzzinta eight . . . eight guzzinta sixteen."

This was headlined in two lines as follows: *Anxious Parent Asks*

Teacher To Explain "Guzzinta" Problems.

* * *

When a boy in a boys' private school finds some women's stockings in his usually very male-looking laundry, it can be the subject of a box in the school newspaper.

What boy here would expect to find three women's stockings in his laundry? No one, of course. But one boy in Parker Hall did that this past week.

To whom did they belong — Marilyn Monroe, Queen Elizabeth II (or even I), Cleopatra, Mrs. Shakespeare, Xantippe, or Cary Nation?

How restore them to their rightful owner? Should the News put on a demonstration, Cinderella-like, and restore them to the person they fit?

The two-line headline for this read: *Boy Finds 3 Stockings For Women In Laundry.*

* * *

A box written with the light touch is a suitable way to call attention to an error made by a publication and through such attention make a correction. Here is one that more or less explains itself.

"That sea-going, diminutive crustacean, the lowly clam."

When this paper in its January 15 issue used this phrase in the article on the Principal's gifts of clam chowder, it, the paper, going out of its depth, permitted a semantical, somewhat-fishy error to be perpetrated. The error was, of course, describing a clam as a crustacean.

Webster's New Collegiate Dictionary defines a clam as a bivalve mollusk. Lobsters, shrimps, crabs, barnacles, etc., are crustaceans according to this same source.

The two-line headline over this box was as follows: *Paper Permits Error In Describing Clams.*

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Air Force, retired. Author of: *Captain Eddie Rickenbacker — Lands Of The New World Neighbors — Keepers Of The Lights*; with Fred G. Carnochan: *Empire Of The Snakes — Out Of Africa*; with Charles A. Lockwood: *Hellcats Of The Sea — Zoomies, Subs And Zeros — Through Hell And Deep Water*; with L. J. Maitland: *Knights Of The Air*. The reviews appearing in this March 1957 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to: Hans Christian Adamson, Parklabrea Towers 6-B, 360 South Burnside Avenue, Los Angeles 36, California.

The Mainstream of America series (of our New World in the making) has, of recent months, taken on the rushing flow of a flash flood. Following Stone's magnificent *Men To Match My Mountains* have come two additional Mainstreamers — one that deals with the Union side of the Civil War and another that covers American programs for expansion — their proponents and opponents — during the twenty year period from 1782 to 1802.

In his Civil War history *This Hallowed Ground* (Doubleday — \$5.95) Bruce Catton tells progressively, painstakingly, but without the taildrag of superfluous details, the roles played by Northern statesmen, politicians, and military leaders in the organizing, fighting, and winning of the Civil War. Some men, whose military acts and decisions were decisive in the Union cause, but who have been pushed into the background with the passing of time, are put into their proper positions of importance. Such as Brig. Gen. Nathaniel Lyon, a New Englander and career soldier, who saved Mis-

souri for the North by swearing Marching Clubs of St. Louis businessmen into the Federal army. Disguised as an ancient farm woman, Lyon explored the strength of the State militia, led by a Governor with southern sympathies. Knowing the lay of the land, the doughty little General surrounded the Governor's camp, won a quick victory, and immobilized the entire State militia organization. Another Civil War Commander whose laurels emerge with a bright green sheen is General Grant. All in all, in this book the author has succeeded not only in compiling a definitive and sweeping history of the Boys In Blue and the forces that directed them, but also the even more difficult job of reestablishing the emotional currents on which they were carried to their destinies.

As for *The Men Who Made The Nation* (Doubleday — \$5.95) by John Dos Passos, its most conspicuous feature is that it has none of the textbook atmosphere which one usually associates with the writings about the period that runs from President Washington to President Monroe. The two decades be-

tween the Battle of Yorktown and the Louisiana Purchase were years of external peace and inward struggle. The new ship of state of Democracy had been built and launched, but it faced the onslaughts of many political cross winds before it found itself on a proper and steady course. The impressive drama of those years of forming policies that shaped a forward-looking plan is brought out in its fullest possible force by the author whose standing in this realm of writing is among the highest. Thousands upon hundreds of thousands of readers will be grateful to him for having taken the illustrious founders of this nation out of the category of marble figures in the Hall of Fame and given them, instead, the eternal life and blood they so richly deserve.

Another kind of history as well as another kind of writing is to be found in Don Whitehead's *The FBI Story* (Random House—\$4.95). First of all, it is a survey of the increasing scope of responsibility of the Federal Bureau of Investigation as a national force against a lengthening list of crimes. It also tells of the manner in which this work is being done by the headquarters and field members of that agency. The book was written with the cooperation of J. Edgar Hoover, Director of the FBI, and with the assistance of FBI personnel. While this guarantees its authenticity, it also tends to give the book the flavor of a report to the stockholders by the head of a corporation — one of the modern kind — full of oomph and figures. I dare say that quite a few people who associate the FBI with masterminded G-Men who debonairly roll cigarettes in one hand while they machine gun criminals with the other, will find Mr. Whitehead's "report to the public" somewhat disappoint-

ing — and it serves them right for being so bloodthirsty. While most of the famous gangster, kidnaping and other crimes-of-violence cases that won fame for the FBI are outlined in the book, large sections of it are given to the presentation of details that come close to being non-vital statistics for the general reader. Even so, it is perfectly proper that the aforementioned B-T readers should be lured into paying for their crimson cravings by learning the impressive story of the FBI as a law enforcement agency. It is a massive tribute to the man whose energy and vision created the FBI — J. Edgar Hoover. And incidentally, today most stockholder's reports are illustrated — not so *The FBI Story*.

One hundred years ago, as this is being written, all of America was in turmoil over the question: can one half of the nation be free and the other half enslaved? One answer was the Civil War. Other answers came in course of time ranging from constitutional amendments to Supreme Court decisions. During the first half of the century that has almost passed since the first shot was fired on Fort Sumter in Charleston harbor, the progress of the Negro in America under his new-found freedom was largely physical. But during the second half, when Negro migrations from the south — and increases in northern Negro populations — created strong and constant political as well as economic and industrial pressures, the progress has been astoundingly rapid. All of this tends to make not only the position of the Negro more important in America but it also increases the importance of his history. Quite a few books have been written on the subject but most of them have been blasts of the political-missionary type — propaganda which, in

some ways, created as much confusion and controversy with respect to the Negro cause as ten proverbial Philadelphia lawyers could create in as many years of constant argumentation. Now along comes a solidly conceived, well-executed treatment of the theme in the guise of *A Pictorial History of the Negro In America* (Crown — illust. — non-fic. — \$5.95): The core of this volume is an extensive collection of Negro-Americana built up over the years by Milton Meltzer, one of the authors. Prime writer of the book is Langston Hughes who, since high school days in Cleveland has been building upward and forward to attain a position of national prominence in the field of letters. He has, and with good reason, been called the poet laureate of the Negro people. The pictorial history of his people is the latest of Mr. Hughes' many books on many subjects and its contents reveal the touch of his gifted mind and able hand. Instead of being mere picture captions (as texts in picture books often are), the words give the book a speed and style that is rather unusual in this type of literature. Within its 316 pages, the book tells the story of the Negro in the New World. It starts with the coming of the first slaveships, and runs through the years of Negro toil and struggle, first as slaves, later as freemen. More than 1,000 prints and pictures illustrate the story which comes at a time when a strong light of understanding is needed to cleave through the darkness of prejudices that still casts its pall over the Negro's status in a free world.

The scent of magnolia blossoms and the smell of booming gunpowder intermingle in *Rebel Boast*, (Holt — \$3.95 — non-fic.) in which Manly Wade Wellman recounts with strength, beauty, and realism

the transition of five young men of the Confederacy from civilians to soldiers under the Stars and Bars. As members of the North Carolina Volunteers, it did not take them long to build up experience in the hardening crucible of battle. They fought all the way from Big Bethel to Appomattox and tasted, in time, the sweet fruits of victory and bitter core of defeat. The remarkable part of this book is that it is built entirely upon a series of notes and letters recently brought to light in Enfield, North Carolina — home place of the young kinsmen who play the leading roles in this real life drama of war, love, hardships, and heroism. In many cases, hard core facts hang so heavily upon stories of human efforts and emotions, that they drag them to the deep dark bottom of dull, drab ooze. Not so in this case. The details brought in by the author as to how soldiers of the Confederacy marched, fought, and lived are lively and compelling from start to finish.

A very worthwhile effort toward keeping the Candle of Remembrance of Jack London lit through the issuance of a book that contains many of his most representative fact and fiction stories as author and reporter has been made by Irving Shepard in *Jack London's Tales of Adventure* (Hanover House — fic. and non-fic. — illust. — \$4.95). As a representative of the kind of American writer who wrote with vigor as author and reporter, Jack London is in a class by himself. And, so far, no one has come down the Adventure Pike who even remotely approaches him in stature or in stride. In this 500 page volume, Mr. Shepard has inserted items that fall into the five main classifications of Jack London's productive life: the young rebel on the threshold of life; the

adventurer; the reporter, the novelist, and the short story writer. Topping this tasty dish is a series of pictures that cover highlights of Jack London's life. For us who read Jack London in bygone years, here is a chance of reminiscent browsing; for the younger crop of readers there are thrills within book covers that come too seldom in a lifetime.

There is but a skip, jump, and a slide — as huskies trot — from London's Klondyke to Slim Williams' Alaska. But where Jack could articulate his own adventures, Slim had to depend upon coming on a writer who not only knew fickle Dame Fortune of the North but who also understood men; particularly men of the North. Slim found such a man in Richard Morenus. The result is a truly toe-tingling, scalp-creeping saga of arctic adventure in which Eskimoes, Indians, and other dwellers of the white, open spaces above the Arctic Circle take part. Its title: *Alaska Sourdough* (Rand-McNally — \$3.75). For years, Slim Williams lived at the tail end of a dog team. He tells not only about the dangers of sled travel but also about what it takes to breed your own brand of super-sturdy huskies by capturing wolves alive for dogmates.

An amusing and entertaining—as well as revealing — account of a cultural invasion by a group of American Negro actors and singers into peace-lovin' and art-adorin' (as well as machine-gun shooting) Mother Russia is given by Truman Capote in *The Muses Are Heard* (Random House — \$3.00). This bloodless invasion was staged rather recently when Moscovian Powers-Of-All-Degree lifted the bars of admission long enough and high enough to let a traveling company of Porgy and Bess performers slip under them. Virtually all the scene

of action in the book is laid aboard the all-Russian "deluxe" train which carried the troupe from East Germany to Leningrad with a last chapter devoted to the premiere performance in ancient St. Petersburg, home town of the Czars. Our own State Department thought the tour might make some friends; Russia's Ministry of Culture (which directs all artistic effort from modern designs of pistol targets to bird-song and ballet) thought it might make some face. The managers and troupers of the Porgy and Bess Company thought they might make some money. All hands were disappointed on all counts. Nevertheless, Mr. Capote — who went along for the ride — has done handsomely with his material. He describes the filth of First Class Russian railways, the inferiority of their food, and the stupidity of their staff. His tale of the train's progress ranges from highly hilarious to bitingly sarcastic. But all things must end — even a journey to Leningrad. Instead of being assigned to a theatre, the company was set up for business in an exhibition hall. Typically Russian, as regards the rip-roaring fun that can be produced by a comedy of errors, the programs had not been printed at the time of the first performance. This meant that the Russian explanation of the plot of the play was not available to the audience. To soften this bitter blow, the Ninth Class Dictator of the Folklore Department of the Culture Ministry prescribed that one of his minions would give a 30 minute verbal explanation before each act of what was to come. The actors did their best; so did the singers; so did the explainers. Still the show just did not come off. Not so Mr. Capote's book. It comes off with a series of truly explosive bangs that sound like a Red holiday in a Gremlin Agpu cellar.

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